

## Defending censorship

by Phinjo Gombu

### New meaning to puppet regime

by Peter Nixon

In roughly two weeks time, McGill students will be treated to a puppet show on an intellectual level somewhat above the average children's show.

*Exodus: A Puppet Show For Chile*, a short puppet sketch written and directed by Cathy Stubbington, carries a direct political message. The biblical version of *Exodus* deals with the suffering of the Hebrews under the oppression of the Egyptians. God sends Moses and his messenger, demanding their release, and it rains down ten plagues upon the Egyptians to show his power.

The puppet show takes this story and loosely applies it to modern Chile. The United States (God), sends its messengers, a CIA agent and a multinational businessman, to Chile where they force Pinochet to inflict "plagues" upon the Chilean people, to show the power of the United States.

The puppets are used metaphorically to illustrate what Stubbington and her cast feel to be the political realities of Chile. The Chilean people are small faceless puppets, and Pinochet is a life size puppet manipulated by the real life actors playing the businessman and his CIA agent.

"The puppets show the way events are perceived in North America," says Stubbington. "We don't see the Chilean people as people, they're too far away, it's not our problem."

Stubbington's previous credits include the puppets from last year's McGill English Department production of *Life Is A Dream*.

Dates for performances have not yet been set, but it is anticipated that the 20 minute show will be performed in the McGill Players Theatre several times over a two day period in the next two weeks.

Professor Thomas Pavel is a literary theorist from Rumania who is now settled in Canada. Pavel spoke Monday in Leacock 232 to an audience possibly intrigued by the prospect of hearing his "defence of censorship."

What the audience was not prepared for, however, was the irony inherent within the title. Taking the notion that "man is not a transparent angel" as his premise, Pavel forcefully — and in an encompassing way — tried to show how a recognition of the 'fact of censorship' might lead us to a better understanding of a very vexing issue.

"Ostensibly, everyone is against censorship today. There's not a place in the world where anyone advocates censorship," he said. This does not, however, mean that censorship is wrong or that it does not exist. What is important, Pavel contends, is not to shy away from its existence, and thus delude ourselves; rather, it is important that the issue be tackled head on 'as it exists.'

The talk was an attempt to walk this very fine dialectic between censorship and no-censorship.



He identified four different attitudes towards censorship: the one which claims there is none; the one which claims censorship is everywhere; the attitude that acknowledges censorship and sees it as a necessary stabilizing force; and the attitude which considers censorship to be a tool in an active fight against 'The Enemy.'

Pavel himself favoured the third view, where censorship is viewed as a societal imperfection, indispensable for correcting or controlling other human imperfections.



"Our life is invaded with second-rate publicity. We cannot get at the valuable information because it is hidden by a flood of T.V., radio, journals etc. What I am for, is a very common-sensical form of 'labelling censorship' that might categorize and process so much of what is thrown at us," he said.

Moving onto a different level, Pavel tackled the issue of language usage. "When we use language, we always idealize," he said. "In the weak sense, we might idealize 'shoe', something not necessarily associated with dirt. In the strong sense, we idealize 'love'. What this does is create unrealistic expectations about ourselves,"



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Pavel referred to his native Rumania, where in 1958 at beginning of the Soviet-American 'freeze', fairy tales were changed. Suddenly, witches did not have red hair, because red was the symbol of communism. The allusion was seen as slanderous even though the writer had not intended to allude to communism.

For Pavel, in Canada, censorship is everywhere and nowhere. He cited, for instance, linguistic laws like those in Québec. He believes such laws should be abolished in favor of linguistic tolerance. On the other hand, he also believes certain types of censorship should be allowed.

In particular, Pavel has strong opinions on subjects such as pornography, which need to be 'supervised.'

For Pavel it is important that people debate and become critical of censorship. The deliberate irony of his title, *In defence of censorship*, was to make his audience realize the contradiction in which he was operating.

He tried to clarify the fine distinctions between "censorship out of control and controlled censorship." The emphasis is not on the censorship imposed by "terrible people" but that which exists within each person.

It is important that 'controlled censorship' exist because we tend not to recognize our own weaknesses.

For Pavel, although this sort of 'labelling censorship' might be paternalistic, it is important. It is unfortunate that we have censorship, yet it is important to recognize it as a fact of life.

"Defeated in one area, censorship reappears in another. The debate over censorship has no end," he concluded.

Professor Pavel spoke as part of the *anti-imagination: censors and the censored*, which will be running until March 17th. The lecture series is being sponsored by *Censorwatch*.

## Dub poetry has arrived

by Carlene Gardner

Montréalers will soon have the opportunity to hear Lillian Allen's dynamic poetry. Allen will be performing several selections of her 'Dub' poetry on February 16th.

Dub poetry is a new form of poetic expression, originating in Jamaica and England in the late 1970s. It grows out of the African oral approach to poetry, adding a heavier emphasis on rhythm. Reggae music has had a strong stylistic influence on Dub poetry, as well as other Black musical forms including jazz, funk, and calypso.

"The music influence is inherent in the rhythm, but we have gone outside the traditional restrictions and boundaries to call upon our own social, cultural and historical resources," said Allen in a 1983 interview with *Fuse* magazine. Her poems are a form of social commentary, ranging in topic from Apartheid to childbirth. In her own terms, her powerful poetry is "a weapon".

"Personally, I think it's

time to revolt... In my personal life, in my work... I am about social change," stated Allen in a 1985 *Fuse* interview.

Much of Allen's poetry deals with the oppression of women and Blacks, and her personal experiences in the Black urban world. The poem

*I Fight Back* is her own story of coming to Canada as an immigrant:

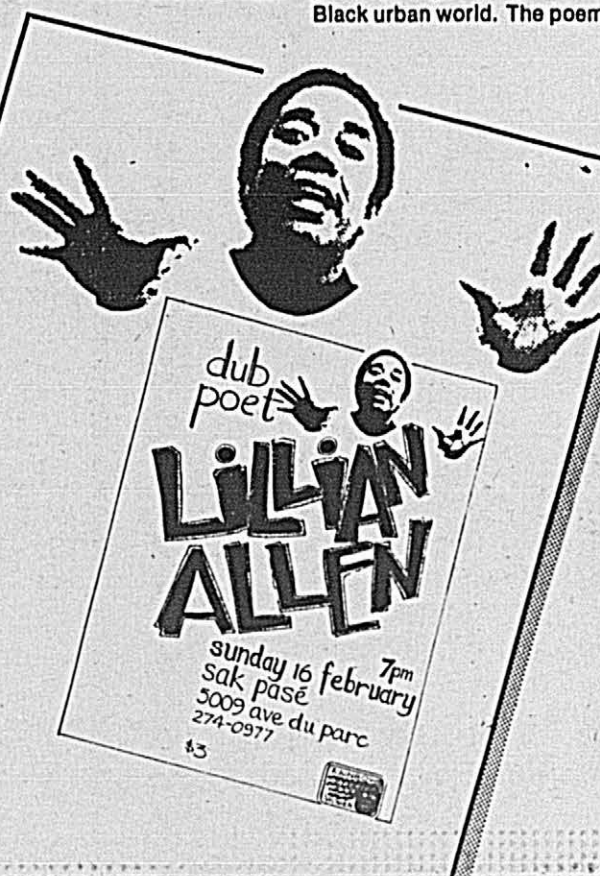
*They label me Immigrant,  
Law-breaker, Illegal  
Ah No, Not Mother, Not  
Worker, Not Fighter...*

*I Scrub Floors  
Serve Backra's Meals on  
Time  
Spend two days working  
In one  
And Twelve Days In a  
Week.*

(from her book *Rhythm an' Hard Times*)

Lillian Allen's poetry is designed for performance. Her presentation brings out the rhythmic impact of her lyrical poems. A Jamaican by birth, Allen now lives in Toronto, and has performed in Canadian cities from Halifax to Vancouver.

Allen will be reading her poetry at Sak Passé, 5009 Avenue du Parc, February 16th at 19h00. Admission will be \$3.00 at the door. The café is small, so come early to be sure to get a seat. This event is sponsored by McGill's Rainbow Women.





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Concordia University  
Thursday, February 20  
8:00-9:30 p.m.  
Loyola Campus—Room AD131  
7141 Sherbrooke West

**Paid Seminar:** Sunday, February 23  
9:30-3:00 p.m.  
Same location, except in Room AD105



## by Joe Heath

A letter of agreement signed on December 20th between

Litwack cannot be bonded due to his criminal record. Litwack was convicted of two cases of fraud over \$1,000 on February 8, 1983, and sentenced

Litwack has been on a leave of absence since November 28.

**The letter of agreement**

**continued on page 6**

## by Adam Ouastel

McGill University Board of Governors will vote on the motion to construct the new bookstore in their next meeting.

## by Kristina Stockwood

Hancock believes the people of this country must take back the power that the government has misappropriated. "The debate on Star Wars has perpetuated the false view that we actually have a choice in participation." He points to the obvious link between SDI and NORAD and recalls how the

As well, the motion does not

Said VP University Affairs Gracy Mimran, "At the Univeristy Affairs Committee (UAC) we did decide that we should have censured the Olde Engineering Songbook. As far as I know the Senate Committee is still investigating the issue. What UAC wants to do is to bring a motion to council a make a general policy."

Council felt that as this non-discrimination clause existed in the charter of rights and freedoms of the province of Québec, there was no reason to include it in the MSS constitution.

## by Chris Lawson

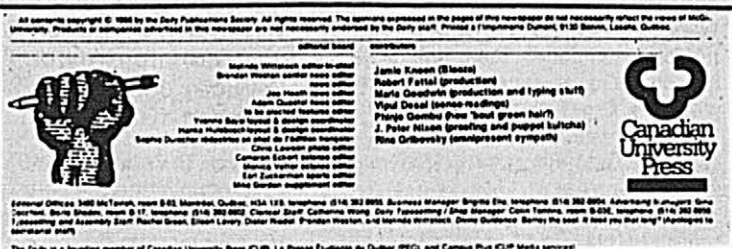
The buses will be leaving for Ottawa from Pavilon LaFontaine, 1301 Sherbrooke E., and will return late in the afternoon. The cost is \$5, and a spot can be reserved by contacting Beauregard at 655-0924.

**Today**

**Star Wars: Fantasy and Reality**  
12h00: *Analysis of Canadian Military Policy in Canada, related to Star Wars*. Robert Cadotte, of CSN (In French). 16h00: *Ethics of Strategic Defense Initiative*. Rev. Chris Ferguson, McGill Presbyterian/United chaplain. 19h00: *Star Wars and NORAD*. Dorothy Goldin Rosenberg, filmmaker and education critic, and Stephen Lee, national NDP defense researcher and advisor. All in Union 302.

**Centre for Developing Area Studies**  
*The Press and Human Rights in Chile* with Carlos Tobari

**CFRM** Radio McGill general meeting. Active CFRM members urged to attend. Union 310, 16h30.



## NEW TITLES

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by Donald Welkert

Despite the closing of *Tangente* *Danse Actuelle*, *Moment'Homme*, the third festival for male choreography continued its run through three weekends. The remaining performances in the series were diverse, as choreographers were chosen for their gender, not their style or approach to dance.

Although the shows were diverse, there were several visible trends among the pieces performed. These trends made the broad range of the festival's choreography most accessible.

Two artists were notable for their work in terms of style and vocabulary of movement.

Andrew Harwood and James Saya, who performed *Above See Level*, have a vocabulary of movement that is rich in contact. Harwood has a particularly friendly relationship with gravity; in his rolls and falls, one can see the freedom of submitting to downward force. When Harwood and Saya dance together they work beautifully with each others' weight, showing frighteningly near falls and seemingly impossible lifts.

They are also very fine craftsmen, who create almost invisible transitions between sections of differing choreography.

The opening scene of their piece was stunning. The two sat on elevated chairs, suspended in the middle of a movie screen, while an image of waves played upon them. The constant swirling of water gave texture and an illusion of activity to their slowly moving bodies. They occasionally broke into faster movement, shattering the illusory shapes and activity, and re-defining their actual outline.

Several of the other performances in the series were successful at evoking a variety of moods.

In Pierre-Paul Savole and Jeff Hall's piece, *Duodenum*, the most impressive of numerous strengths was the sense of intimacy they created onstage.

The piece was built upon contrasts between Savole and Hall. Savole is slight yet physically strong. He is a good actor with an immense range of expressions and vocal control, and creates a fluid and dynamic range of characters. Hall is tall, strong and has a simpler, more cynical character. Physically he is resilient; he bounces like a rubber ball.

Both dancers are aware of their differences, and they use that understanding to explore and experiment. It is from their playing that the intimacy develops. It is clear that these two know each other well and are comfortable with one another. The audience is drawn in by this intimacy, which also made the humor and intelligence of their work much more accessible.

Though I liked most of the piece, I found the ending inappropriate. There was a violent transition from fun and playfulness to extreme seriousness. They conducted a ritual, burning fires and cleansing themselves while accompanied by musicians on stage. Unfortunately, the mood they created was inconsistent with the rest of the piece. I also resented the presence of the musicians. They destroyed the intimacy I had previously enjoyed.

Another positive trend within the festival was theatre of political and social significance. Ideally, the artist challenges the audience's traditional

## A moment at Tangente



perspectives on specific issues, without confronting the audience with trite warnings. Several pieces in the program tried to strike this balance, approaching issues of different natures and complexities.

Poonie Dodson, a six-foot seven-inch Black man from Chicago, choreographed the piece *Mythic Evolution: Hoo Doo That Voo Doo*. The piece looks at how Black males are perceived in America today; it takes popular American myths about Blacks and puts them on stage in all of their ugliness.

Dodson used a broad range of movement including ballet, tap, shooting baskets, and 'strutting' on the street. He made it clear which of these were stereotypes of Black culture, and how these stereotypes degrade the dignity of Blacks. At one point, he danced with a noose around his neck, demonstrating how binding our misconceptions are, and have been.

Dodson attacked more than just physical myths. He played a recording of survey-type questions, addressing common prejudices and myths. He had bananas thrown at him on stage. He also showed a long series of slides of nude black men with huge penises. I can think of no common stereotype that he left unexposed.

The piece was a violent attack on our most obscene misconceptions. When I saw it I resented its bludgeoning intensity. Later, I realized that in our complacent decade, with common awareness of civil injustice distant in our past, an attack of such intensity is perhaps appropriate, and effective.

Though his intensity was appropriate, his use of movement was not very interesting. There was not enough variation or play with the stereotypical movement that was necessary to the piece. In fact, by using only obvious caricatures, Dodson did not reveal subtle prejudices that are obscured and perpetuated by our cultural stereotypes of Black males.

Don Drulck, who created *Chinese*, explored the topic of translation. Using the tale of a victim of political conflict, Drulck explored how meanings change between people and languages.

The piece was primarily a political prisoner's narrative of arrest and im-

## Relatively

by Rina Gribovsky

The *Swinging Relatives*, one of Montreal's few ska bands, had an interesting beginning. It all started at a Top Ranking show more than a year ago when guitarist Luska met Brent, who was then singing for Top Ranking.

This chance meeting resulted in the two musicians jamming together, when Brent later left Top Ranking. Eventually, they assembled a band which premiered at the *Rising Sun* in early August 1985, capturing the attention of old Top Ranking fans as well as many newcomers.

Since then, the *Swinging Relatives* have played an additional time at the *Rising Sun* as well as two gigs at *les Foulaines Electriques*. Their rhythm section features Steve (who once played with a band called *Herpes Bables*) on drums and Bruno on bass.

The *Daily* talked to The *Swinging Relatives* about ska, the underground scene in Montreal, and, of course, the band itself.

*Daily*: What do you think of the market for ska in Montreal? Is there a large following or is it mostly small and underground?

Luska: It's small in terms of pure 'ska-people'—like rude boys—you can count those on your fingers. But lots of people who go see a ska show don't really know what ska is; they just know they like it. It's not like hardcore, where you have to look the part; anyone can go see a ska show and enjoy it.

Steve: Thing is, we don't want to stay ska. We take our influences from ska but we want to do more our own style.

*Daily*: Up until now, though, it seems that most of your music is still ska in the pure form.

Luska: That's because we can't go with a style that's not ska right away; it won't fit. People come to our shows who know our songs; they enjoy that. And we do have some songs that are not really ska. We take our influences from British ska bands like the *English Beat*, the *Specials*, and *Madness*, and also from groups like the *Clash* and the *Police*.

Brent: The thing about ska music is, bands that people think of as ska don't always play only ska. Some songs by the *Specials* and

prisonment in China. The crime was never explained to him; he was only told that he was under investigation by the Central Committee.

There were two versions of the narrative, one in French and the other in English.

The English version was spoken by Drulck; his words seething with bitterness and anger. However, the impression of anger subsided once he played his flute. Through the music, his pain and confusion became clear.

The French version was spoken by Vicky Tansey, who also illustrated parts of the text with movement. Her version was more an immediate narration than a bitter remembrance. She showed a desire to survive and endure.



# speaking

because the bands were drawing a lot of people. Today, there's a lot of mediocre bands not worth the admission price, and clubs don't want to take chances. Some clubs pay a flat rate as opposed to a percentage of the door; they pay very little and don't give the bands a good chance.

**Daily:** So it looks like some bands that are not worth it get to play while better bands struggle to make it. How about ska bands? How do clubs like them?

**Brent:** Ska bands and hardcore bands always get the place packed. It's good for the club: they sell out and make money at the bar.

**Daily:** I have heard some clubs, like Le Steppe, have stopped booking ska bands.

**Brent:** Le Steppe stopped booking both ska and hardcore bands: all they want is music people won't get excited by which isn't worth paying for.

**Daily:** So, the best bets look like the Rising Sun, les Foufounes Elec-

**Brent:** There's the Crypt Kickers, who do completely ska covers. Then there's us, the Swinging Relatives; we do ska but it's a bit different. There's the Ethnic Drivers, and they're completely different and don't really do much ska even though they call themselves a ska band. There's another band, Bad Connection, who mix some psychedelia into ska, but I haven't heard them play yet.

**Daily:** What do you think is the future of ska in Montreal?

**Brent:** Well, there's four ska bands now and if they keep playing, in a couple of years there will be more. As long as there's an influence, something might come out of it.

**Daily:** But ska was bigger about five years ago; today it seems to have faded into the underground.

**Brent:** It was never really big here. All you ever heard on commercial radio was One Step Beyond (by Madness) which is sort of a rock-steady song and not really pure ska, and On My Radio (by the Selector). And, you heard them as 'pop hits'. They never said they were ska; they never said what they were.

**Daily:** But in England, the ska revival movement of the early eighties was much more popular.

**Brent:** In England it was more popular because all the Jamaican immigrants living there had been listening to ska and reggae for years. When the ska revival happened, they knew what it was. Take UB40's *Labour of Love* album: it's music and songs people have grown up with, like me: I started listening to reggae at fifteen.

**Daily:** So ska, original ska, really started off in the sixties.

**Brent:** That's right. Ska started off in the sixties, before reggae. Reggae is an evolution of ska.

**Daily:** I've noticed, with songs like *Libya*, that your music is getting more politically oriented...

**Brent (laughs):** *Libya* shows our great insight; we wrote the song a week before all the confusion started in Libya!

**Luska (laughing):** We're pro-



triques, Station 10, and Cafe Cam-pus.

**Luska:** All the clubs in Montreal want to get your money. I like the Rising Sun and Station 10 because you can have your own guy at the door. Actually, I don't mind playing any club as long as we get some money for it. What I really want to do is play music; money isn't that important as long as you have enough to go on.

**Daily:** What other ska bands are there in Montreal?

## Taj Mahal breathes the blues

by Jimmie Rogers

"An inspirational performance" is how one member of the audience described Taj Mahal's electrifying solo show at the Rising Sun last Tuesday night.

A capacity crowd had been eagerly awaiting him for several hours when Mahal, billed as "King of the Delta Blues", made his way to the stage. Opening the set with traditional Mississippi Delta fare like *Dust My Broom*, and *Corinna*, he did not let up for well over an hour. The first few songs hosted a variety of blues-typical sexist lyrics, as Mahal winked and cajoled the women in the audience with his sexual innuendoes. However, Mahal eventually managed to escape this one unpleasant blues tradition and got down to some inspiring music.



## ngskriticalkultchalis

by Mike Gordon

Today

**Zebbras.** Just what the hell is "new-rock?" Find out at Le Steppe. \$2, \$3 on Friday.

**Syndicate,** with guest. Watch out for their Cream covers.

**Dance Activators.** Funk is alive at Tatou. Free (good margaritas, too).

**Underwired.** The women of Theatre Shmeatre have finally broken away from male theatrical domination. They will be performing at Rising Sun.

**The Death of Bessie Smith.** The Black Theatre Workshop presents this drama examining the death of blues singer extraordinaire Bessie Smith, and how after a car accident the hospital refused to admit her because she was Black. At Centaur until the 16th. (Also, Sunday matinees \$10/\$12.)

**The Montréal Holocaust Museum's** present exhibit is *Children of the Holocaust 1925-1950*: a continuing memorial to Jewish children who died in Nazi Germany. 735-2386.

**Passiflora,** starring the Pope. At Le Milleu, 5380 St. Laurent.

**Caring/curing: Women and Medicine.** At Galerie Powerhouse.

**Inside El Salvador:** Thirty Photographers. Photographs taken on assignment from *Life* to *Paris Match*. Until March 2nd. Also, on Feb. 21st, *Reception*, by Susan Melselas, whose book is an assemblage of these photos. Melselas will deliver a lecture at Concordia's Hall Building, Rm. H 110 the same day, 16h00 to 18h00.

**Hungarian Film Festival** continues throughout February at la Cinémathèque Québécoise. Showing are some of Hungary's most provocative and award-winning films. *Nails* by Alexina Scott-Savage; *Before the Act*, by Joe Masrour; and *Nemesis*, by Stephen Souter. Three one-act plays directed by theatre students, dealing with relationships inside and outside the family. Produced by Tuesday Night Café. At Morrice Hall until Feb. 15th. \$3/\$4.

Friday, Feb. 14th

**Three O'clock Train** at Andrew's (formerly the Cat's Den). Free Beauty and the Beat at Station 10, until Sat.

**Valentine's love session** at Rising Sun hosted by Dub U5, Montréal's very own reggae hipsters.

**James White and the Blacks.** Fantastic pelvic-motivated sax funk-punk. James' and the band's first Montréal appearance. At les Foufounes Electriques, \$7.

Saturday, Feb. 15th

**Deco Beat.** Original, but boring rock. Redeeming feature is the art exhibition. At Les Foufounes Electriques, \$5.

**Dub U5** at Rising Sun.

**Eclats multiples.** Four women artists display their graphic work in a wide range of media and subject matter at Galerie Powerhouse. Opens Saturday, Feb. 15th at 14h00, and runs until March 8.

Sunday, Feb. 16th

**Battle of the Bands, Part 3** at Les Foufounes Electriques. Competitors include Somerset Vaughan, the Sneakers, and Electric Homework.

**Tryptique Latino Américain.** Directed by Jaime Silva, this is a Latin American play about the right to free expression, and the soldier's conscience under fascist and dictatorial rule. Produced by La Barraca. At Café Theatre du Centre until Feb. 16th. \$4/\$6.

**Lillian Allen** brings her powerful Dub Poetry to Montréal. At Sak Pasé, 5009 avenue du Parc. \$3

Monday, Feb. 17th

**No Means No.** An important half-hour docu-video that destroys the myth that rapists are all depraved, marginal deviants who rape strangers. Statistically it has been proven that most rapes are committed by acquaintances or close friends. **No Means No** makes it clear that all men are potential rapists. The Montréal-produced video will be shown at NFB cinéma, Complexe Guy Favreau. All are encouraged to attend.

Tuesday, Feb. 18

**The Beatles** at Station 10. **2 men Laughing** (about?), with guest. At Station 10.

**The 7th International festival of Super 8 film,** at la Cinémathèque Québécoise. Until the 23rd.

**Dark Lullabies.** From *Cinémama '85*, Irene Angelico's stirring documentary of the agony with which post-World War Two generations of Jews and Germans must contend. At NFB, Complexe Guy Favreau.

**Carnaval Brazilian.** Music, food, dance and fun at Club Balattou. \$10. Condition play their urban primitive swing at Garage. Free.

Thursday, Feb. 20th

**Bain Public,** directed by Richard Cyr and Genevieve Notebaert. Produced by Theatre Petit a Petit, this political cabaret explores the human social condition. At La Licorne, 2075 St. Laurent until March 23rd. \$10 and \$12.

Saturday, Feb. 22nd

**John Cale** comes to Les Foufounes Electriques with his unique brand of strangeness.

Tuesday, March 4th

**the Daily's 75th Anniversary Benefit Bash** Lots of fun including the Nils, and guest speakers from the *Daily's* 75 long years of controversy. Stay tuned for more info.



continued from page 3

Said MACES Secretary Connie Acton, "He sort of sits where he wants to sit. He was appointed, not elected."

Meanwhile, MACES is continuing with a variety of projects. Now that the \$5 fee levy referendum has been approved by the Board of Governors, the organisation is revising their budget from their new office at 505 Pine Ave. They are establishing an answering service, and hope to have regular staffing hours in the near future.

Litwack was unavailable for comment.

Daily Valentines and pink triangle ads must be in to Colin by 13h00



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## classifieds

Ads may be placed through the Daily, Room 803, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error.

The Daily reserves the right not to print a classified ad.

## 341 — APTS., ROOMS, HOUSING

Large, furnished room for rent in very quiet, modern Westmount home. \$200. Young woman preferred. Short or long term. Phone 481-8870.

Seek: Female roommate to share bright, spacious, 6 1/2; \$208/month including heat, minutes from McGill. 842-5271.

Sublet: March 1st-June 30th. Lease renewable. Furnished, clean, includes heat, water electricity. 1 1/2, \$291/month. 3460 Durocher (near McGill). Call 288-7978 or 849-6071.

Sublet: Beautiful furnished 5 1/2, corner Park and Laurier, ideal for one person or a couple. \$375, heating, etc. not included. Available immediately until May, possibility of extension. 842-3883.

Sublet: 3 1/2 Guy metro Mar.-June '86. All inclusive. Phone 937-3009 eve/weekends.

Sublet large 3 1/2, conveniently located, clean, modern, building, pool, sauna, furnished or unfurnished, option to renew. Available immediately. \$400-500. Call 844-6055.

## 343 — MOVERS

Moving? All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Call Stéphane 288-8005.

## 352 — HELP WANTED

Bartenders, waitpeople, and doorman needed for a semi-formal party on Feb. 22 in the Union Building. No experience necessary. Call Reza 481-3239 after 8 p.m. Metropolitan News 1248 Peel Street. Newspapers, magazines, maps, fashion magazines, from all over the world, needs a university grad in commerce, business, or accounting.

Help! I need some help to go through my engineering maths (multiple integral, chain rules, infinite series). Call Michael after 7 p.m. 747-2283.

## 354 — TYPING SERVICES

Theses, Term Papers, Resumes. 18 years experience. Rapid Service. 7 days a week. \$1.50/double spaced. IBM (2 mins. from McGill Campus) Mrs. Paulette Vigneault 288-9638/288-0016

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21 February 1986 Evil Dead 14 yrs	25 February 1986 Nightmares 14 yrs
25 February 1986 Nightmares 14 yrs	28 February 1986 Scarface 18 yrs
28 February 1986 Scarface 18 yrs	4 March 1986 Terminator 18 yrs

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## 356 — SERVICES OFFERED

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Discussion group for mature students at McGill's Counselling Service. Purpose of the group is to problem-solve and share concerns that mature students might have. Information: 392-5119.

Professional Services: special student rates. Curricula Vitae, cover and business letters, bilingual. Typing, editing of theses, term papers. Reasonable rates. 342-8197, Mon-Fri. 8:30 a.m.-4:30 p.m.; 472-4621 evenings, weekends.

## 361 — ARTICLES FOR SALE

McGill jackets: White leather arms, red wool body, crest, "McGill" on the back. Some sizes in stock, otherwise, any size can be ordered. \$115. 286-0903.

Round veneer walnut table. Can seat six people. Asking \$50.00. Call 931-7413.

Hi-fi stereo amplifier & tuner Toshiba, plus loudspeakers; 40 Watts RMS P/C; \$600 value at \$325 Bargain price. Jean-Paul, 937-1397.

## 370 — RIDES

Quebec City Party Bus: Saturday February

15; depart 11:30 am, return 2 am. Carnival includes: parade, fireworks, ice sculptures, Le Bonhomme & drunken decadence in the streets. 19.95 at Sadie's.

## 372 — LOST &amp; FOUND

Lost: Small burgundy wallet with Raymond Weil inscribed on leather. Sentimental value. Please return to porter at McLennan Library. Desperately need content. Reward. Thank you.

Help! Lost brown leather wallet at the end of ski-day. Keep the cash if you have to, but please return the cards. Contact Mike: 286-0822.

Lost: Black cap (like a beret) in Redpath Library Monday. Please call 933-2387. Reward.

Lost: file folder with law school's syllabus and class notes. Call: Manuel 277-8208.

Lost: dark, brown sheepskin coat, red and white scarf, leather mitts at sigma Chi Frat Friday night. Reward \$150.00. Call Ron evenings 488-3052.

## 374 — PERSONAL

When to call Nightline: (✓) Feeling low. (✓) Feeling good. (✓) Your cat died. (✓) You burnt supper. (✓) You want to talk, and no one will listen.

What is the truth about this religion of Islam? Is it a religion of terror or one of peace? Come to Leacock 232 on Friday February 14 at 7:30 p.m. for a discussion of this and related topics.

## 383 — LESSONS OFFERED

Classical Guitar lessons offered by qualified, experienced teacher. All levels and ages. Jazz and folk guitar also taught. Ross MacIver 481-4952.

French tutoring by experienced teacher—5 min. from campus. Call before 8 p.m.: 849-9708, try weekends, too.

Piano: popular, classical, synthesizer, organ, guitar, beginners, music lesson & for young children, 486-8052.

Flute and recorder lessons, cours de flûte traversière et flûte à bec. Theory and rhythm for beginners or advanced. Call 388-5164.

## 385 — NOTICES

Spectrum is coming! A two-part multi-media presentation with music by Bruce Cockburn, Eurythmics, Police, Thompson Twins, and more. Friday, Feb. 28. Watch for it!

Seminar on Islam: Myth vs. Reality. Speaker: Dr. Jamaal Badawi of St. Mary's U. Date: Friday, Feb. 14 at 7:30 p.m. Place: Leacock 232. (Time will be given for questions and comments).

You and your valentine on the beach! Echo travel presents Daytona Beach Feb 15-23rd. Come romp in the Sun & Fun! Transportation,

Hotel \$239 Can. Call now!! Sean 845-2553. Singles, Couples, Quads—Space still available! Come to Daytona Beach Feb 15-23rd. \$239 Can. include roundtrip deluxe transportation, 6 nights deluxe accommodation, pool parties, free beer! Sean 845-2553.

Assertiveness Training Workshop begins Wednesday, February 19th at 3:30. Location—Powell Student Services Bldg., Rm. 301. Sign up now. Call 392-5119.

Save Katimivik: Bus leaves Saturday 9:00

a.m. from 1301 Sherbrooke for Rideau Canal. Human chain in front of National Arts Center. \$5.00. Info: 655-0924, 473-4007.

## 387 — VOLUNTEERS

Tutor needed for gr. 6 boy in a group home. French and math. 2-3 hrs/wk. Please call Community McGill 392-8937. Union 408.

Clean-cut Yank seeks Canadian Citizenship through marriage. Interested females please reply to: Closet Canadian, 3581 University, Montréal, Qué. H3A 2B1 or call, 281-9021.

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## Daily Publications Society

# ELECTIONS

TO BE HELD  
**WEDNESDAY, MARCH 12, 1986**  
(ADVANCE POLLS • MONDAY, MARCH 10 and  
TUESDAY, MARCH 11, 1986  
PLACES TO BE ANNOUNCED)

Nominations are hereby extended for the position of:

**REPRESENTATIVE TO THE BOARD OF DIRECTORS**

Four students must be elected to the Board of Directors from the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students as well as a pen sketch of no more than 100 words indicating your name & faculty.
3. not be staff members of or regular contributors to *The McGill Daily*.
4. nor may they be members of Student Council of the McGill Students' Society.

Official nomination forms are available at the Students' Society General Office, Rm 105, 3480 McTavish Street.

All nominations must be submitted to the Students' Society General Office in the Students' Union no later than: 16h30, Friday, 14 February, 1986.

**JOHN PARFITT**  
Chief Returning Officer

**THIS WEEK at Gert's**  
back at McGill...

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### RHYTHM METHOD

Thursday  
9 P.M.

February 13th  
FREE ADMISSION

Watch for... Weather Permitting & Chapter 24  
on February 27th

D.J. by **THE JAM** Thur, Fri, & Sat nights



# STUDENTS' SOCIETY ELECTIONS

## TO BE HELD MARCH 10, 11, 12 1986



### THE FOLLOWING CANDIDATES HAVE BEEN NOMINATED FOR STUDENTS' SOCIETY POSITIONS:

#### President:

Peter Lorusso  
Titi Nguyen  
Paul Pickersgill  
Joe Heath  
James Donaghue

#### Vice-President (Internal):

Lindsay Glassco  
Michael Gordon

#### Vice-President (External):

Robert Vezina  
Ian Brodie  
François Orsat

#### Board of Governors:

Chris Alexander  
Guy Thompson  
Anil Kapoor

#### Arts Senator (2 reps):

Randy Flemmings  
Harold Heft  
Chris Alexander  
Andrew Velthaus

#### Engineering Senator:

Earl Bloom  
Marc Simmons  
Grace-Ann Baker

#### Management Senator:

Marvin Shahin

#### Science Senator (2 reps):

Michale MacKinnon  
Leigh Bowie

Positions not mentioned have been re-opened. Candidates names will be published at a later date.

Deadline for Withdrawals: Tuesday, Feb. 25, 1986.

Polls will be located as follows: (10 a.m.-4 p.m. unless otherwise indicated)

#### March 10

- 1) B.M.H. 4-7
- 2) R.V.C. 4-7
- 3) McConnell Eng.-Architecture Lobby
- 4) Union Building
- 5) Wilson (Social Work)
- 6) Thompson House 4-7

#### March 11

- 1) B.M.H. 4-7
- 2) R.V.C. 4-7
- 3) Bronfman
- 4) Burnside
- 5) Education
- 6) Leacock Arts & Nursing
- 7) McConnell Eng.
- 8) Thompson House 4-7
- 9) Strathcona A & D
- 10) Union
- 11) Dntal clinic 11-2:30
- 12) Wilson

#### March 12

- 1) Arts
- 2) Bronfman
- 3) Burnside
- 4) Chancellor Day Hall
- 5) Leacock Hall
- 6) McConnell Eng.
- 7) McIntyre
- 8) Redpath Library
- 9) Stewart Bio. (south block)
- 10) Strathcona Music
- 11) Union
- 12) Birks

Copies of election regulations are available at Union 105; 9:00 am to 5:00 pm.

**ALL CANDIDATES AND POTENTIAL CANDIDATES** are advised and invited to meet with election officials at one of the following times, for the purpose of familiarization with campaign regulations:

Today, February 13, 1986 at 5:00 p.m. in Union B09

# MONEY:

WORK AS A DISTRICT RETURNING OFFICER DURING STUDENTS' SOCIETY ELECTIONS, MARCH 10-12.

If interested and eligible to work in Canada, fill in an application form at Students' Society General Office, by February 28, 1986